

ENGLISH 23



GOING YOUR OWN WAY



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English 23

Module 6

GOING YOUR OWN WAY



**Distance
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Teachers (English 23)	✓
Administrators	
Parents	
General Public	
Other	

English 23
 Student Module
 Module 6
 Going Your Own Way
 Alberta Distance Learning Centre
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Welcome to Module 6!

We hope you'll enjoy your study of
Going Your Own Way.

We've included a prerecorded
audiocassette with this module. The
cassette will help you work through
the material and it will enhance your
listening skills.

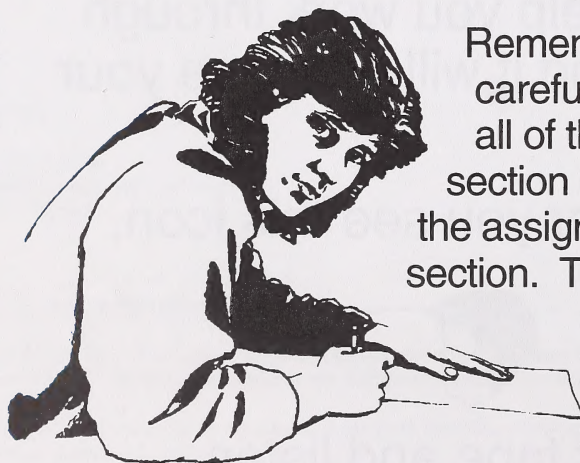
So whenever you see this icon,



turn on your tape and listen.

Because there are no response lines provided in the Student Module Booklets of this course, you'll need a notebook or lined paper to respond to questions, complete charts, and answer questionnaires. It's important to keep your lined paper handy as you work through the material and to keep your responses together in a notebook or binder for review purposes later. Read all of the questions carefully, and respond to them as completely as possible. Then compare your responses with the ones supplied in the Appendix.

You'll be asked to keep some of your personal responses in a separate folder or booklet – your journal. You learned what a journal is and how to use it in Module 1.



Remember to read carefully and work through all of the activities in each section before attempting the assignment for that section. This strategy will help you to achieve better success in your studies.

Good luck.

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MODULE OVERVIEW



Like many people, you may think of life as a journey – a journey with many forking roads. Each new fork confronts you with the same reality: options to be faced, a decision to be made, a choice to take you on your way again.

What do these “confrontations” with life say about you? How does each decision and choice shape you as a person? How do they prepare you for the next decision that must be made down the road?

In this module, you will begin by looking at several strategies to improve your decision-making ability. You will then be expected to act on your decisions by making choices. You will be expected to examine and justify your own choices as well as those made by characters in literature.

You will also have the opportunity to weigh decisions and choose paths in your own writing in several creative writing exercises.

Module 6: Going Your Own Way

Section 1: Decisions

Section 2: Making Choices

Section 3: Choices in Literature



Evaluation

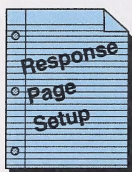
Your mark for this module will be determined by how well you complete the assignments at the end of each section. In this module you must complete three section assignments and one final module assignment. The mark distribution is as follows:

Section 1 Assignment	15 marks
Section 2 Assignment	20 marks
Section 3 Assignment	40 marks
Final Module Assignment	25 marks

TOTAL 100 marks

When doing your assignments, work slowly and carefully. If you're having difficulty, go back and review the appropriate section.

Read all parts of your assignment carefully. Plan and do your rough work on your own paper. Revise and edit your responses; then set up your final copy for submission on your own paper. Lined looseleaf is recommended. Make sure your answers are neat and organized, with wide left margins and space for teacher comments after each assignment.



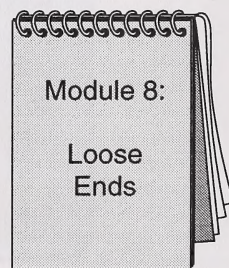
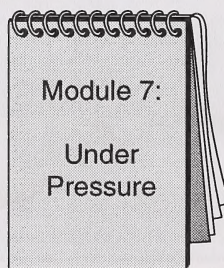
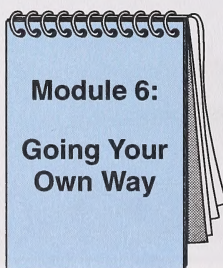
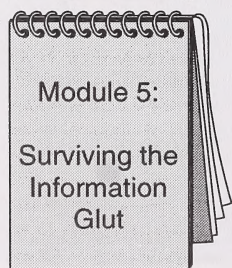
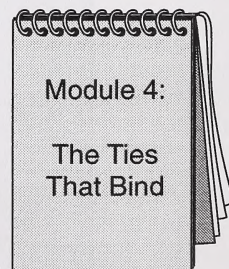
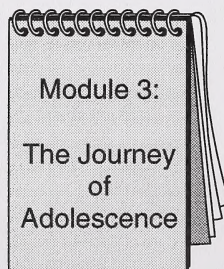
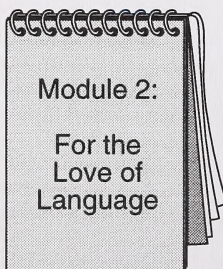
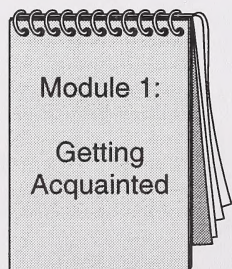
When you see this icon, ideas and details are provided to help you set up and organize your answer in a certain way.

Before submitting your responses, be sure to proofread them carefully to ensure that they say what you want, that they are neat and clear, and that they are complete and missing no material.

You'll be submitting **only** your **assignment response pages** (and in some cases an audiotape or video cassette) for evaluation.

COURSE OVERVIEW

English 23 contains eight modules.



SECTION

1

DECISIONS



It is impossible to avoid making decisions. Simply turning to this page and reading the first sentence involved making a decision. You could have done something else, but you decided to do this instead. Ten minutes from now you might make another decision. You might decide to get something to eat, or talk to a friend. You might even decide to tune out all distractions and keep working. But you will decide something.

Decisions are a necessary part of your life. The person you are has been shaped by the decisions you have made. The person you will become is being shaped by decisions you make now. Because of this, many people are afraid of decisions; they fear making the wrong decisions.

But decisions needn't be fearful things if you are properly prepared for them. In this section, you will look at ways to improve your decision-making process, so that you can better understand the implications of any decision you make.

Characters in literature also make decisions and live with the consequences. In this section, you will examine the decisions that characters in literature make and explore the reasons why characters make these decisions. You will understand why writers must make their characters act in a way that is realistic, consistent, and clearly motivated.

You will also learn some more strategies for getting a better understanding of the literature that you are reading. Lastly, you will demonstrate your understanding of the decisions that story writers make by making decisions of your own as you write your own ending to a story.

Activity 1: Journal Writing and Decision Making



A famous writer once said, “I write to find out what I believe.” Throughout this course you have been asked to respond in your journal to various ideas. These ideas have been designed to help you express what you think and feel – to help you express who you are as a person. Knowing who you are is a vital step in decision making. Many people are not really sure what they believe in until they express themselves in words.

Discuss the following ideas with a partner or in a small group.

Think for a moment about some of the everyday decisions that you make. What do these decisions say about you as a person? For example, the fact that you got out of bed when the alarm rang might suggest that you are a disciplined person who values punctuality.

In your notebook, complete a chart similar to the following, listing five decisions that you have made in the past twenty-four hours. Then state what these decisions say about your personality, values, or attitudes.



WESTFILE INC.

Decision	What it suggests about you

Compare your chart with the one in the Appendix, Section 1: Activity 1.

JOURNAL

In your journal respond to the following ideas.

Write about an important decision that someone your age might face. Why do you think this decision is such an important one? Why do you think a person might have difficulty making this decision?

Shakespeare once wrote, “To thine own self be true.” As you approach other journal ideas in this course, try to think of each one as a decision waiting to be made about exploring your thoughts, feelings, and attitudes – in short, a decision to acknowledge and learn more about the things that matter in your life.

Activity 2: The P.M.I. Method of Decision Making



In the story you are about to read, the main character, Davy, must make several decisions. As you read the story, keep in mind the following questions about decision making:

- What decisions does Davy have to make?
- How did he go about making his decisions?
- Were his decisions good ones?



Before you read the story, turn to page 13 in *Straight Ahead* and look at the painting of the two divers on the bridge. This picture will help you to visualize the conflict Davy feels. Should he jump like the one diver in the picture and risk terrible injury, or should he climb down again to face the ridicule of his peers? After you have viewed the picture, turn to page 6 and read the story "A Kind of Courage."

JOURNAL

In your journal write a personal response to the story "A Kind of Courage."

1. Think about Davy standing at the top of the cliff when Ginny is watching. He has to decide whether or not to dive. What ideas could be going through his mind? List several ideas in your notebook.



Are you sometimes like Davy, frozen by the process of decision making, unable to decide one way or the other? If so, you might want to try the P.M.I. method of decision making. Turn to page 9 in *Straight Ahead* and read the two paragraphs under the heading "The P.M.I. Method."

2. Use a P.M.I. chart like the following one to organize the feelings and ideas you listed for question 1.

Plus (reasons for diving)	Minus (reasons for not diving)	Interesting (important, but you're not sure where the ideas go)

3. What do you think was the determining reason for Davy's decision not to jump?
4. Why did Ginny believe that Davy's decision not to jump was braver than jumping? Do you agree with Ginny? Can you think of another decision Davy might have made?

Compare your responses with those in the Appendix, Section 1: Activity 2.

JOURNAL

In your journal respond to the following idea.

Apply the P.M.I. method to an important decision that you or someone you know must make. Explain the situation. Then make a P.M.I. chart like the one in question 2. After making the chart, think about the following questions:

- Did the chart help you see the particular decision in a different way? Did it help you to see the decision more clearly, or did it open a wider range of possibilities?
- Did you find that one of the facts that you listed in the chart seemed to outweigh many of the other facts, or did all of the facts seem equally important? Did some facts seem less important once you had listed them?
- Based on the facts that you have listed in your chart, what do you think your decision will be?

Activity 3: Finding the Motive



I wonder what made her decide to do that.

In every murder mystery, there is invariably a scene in which the detective asks, "What was the *motive* for the killing?" In other words, what reason did the killer have for murdering the victim?

Motive: the reason behind an action or decision

Every decision people make is motivated by something. Why did you eat lunch today? To satisfy your hunger. Why did you get on the bus? To get somewhere you wanted to go. In real life, **motives**, the reasons behind people’s decisions, are often confusing. Why did a best friend suddenly stop talking to you? Why did the bright student drop out of school?

But in literature, a character’s motives must make sense for the reader. You may not agree with a character’s decision but you should be able to understand that the decision is in keeping with his or her character. In a good story, a character’s decisions are clearly motivated.

- 1. In “A Kind of Courage,” what is Davy’s motivation for jumping?
- 2. What is Davy’s motivation for not jumping?

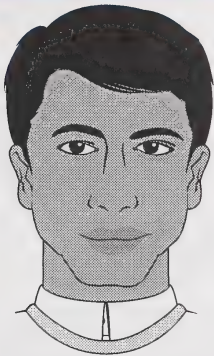
What about your own decisions? How clearly motivated are they?

- 3. Think back to Activity 1 to the list of five decisions you made in the previous twenty-four hours. What, for example, motivated you to wear that particular outfit, or to choose that curious combination of items for lunch? Go over the items and try to think of a clear motivation for each decision.

Decision	Motivation

Compare your responses with those in the Appendix, Section 1: Activity 3.

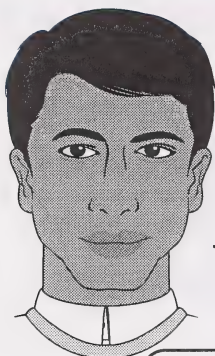
Activity 4: Consequences



Are there any sure-fire ways to avoid making bad decisions?

The first thing to remember is that everyone makes their share of bad decisions. If they didn't, the word regret would never have been invented. On the other hand, a lot of bad decisions could be avoided if people just took the time to think things through before they acted.





You mean, like before they get into fights or do things just to impress other people?

Yes, things like that. If people gave themselves time to think before they acted, they would have less to regret.



Whenever you decide to do something, your actions have consequences. In order to make better-informed decisions, you should try to think of both the immediate and long-term consequences of a decision *before* you make the decision. For example, in the poem you are about to read, the main character is smart enough to consider the long-term consequences of an action before he acts.



Turn to page 16 in *Straight Ahead* and read the poem "Fifteen."

JOURNAL

In your journal write a personal response to this poem.

1. The speaker seems to treat the motorcycle as if it were alive. List at least three references that suggest that the motorcycle has the qualities of a living thing. To what living thing is the motorcycle compared?
2. What immediate consequences does the speaker see in taking the bike?
3. Reread the stanza beginning with "Thinking..." What might the long-term consequences have been if the speaker had stolen the bike?



Compare your responses with those in the Appendix, Section 1: Activity 4.

JOURNAL

In your journal respond to the following idea.

Imagine that you are the speaker of the poem, looking back on events that happened when you were fifteen. Reconsider the events of the poem. Why did you make the decision that you did? What have you gained from your decision?

Activity 5: Point of View and What If...?



How can anyone really know the consequences of an event before it happens?

No one expects you to be a fortune teller, but you should give some thought to the different possibilities.



One way to help you foresee possible consequences is to try to alter your point of view. Look at the cartoon on page 10 in *Straight Ahead*. Look in particular at the man with the binoculars. From his point of view, the sign “Look Out Point” has one particular meaning. But if he could switch to your point of view, he would see that the sign has more than one meaning, more than one consequence. For another example, look at the drawing at the bottom of page 11 in *Straight Ahead*. As you look at it, focus first on the colour black. What do you see? Now focus on white. How has the picture changed? A simple change in point of view is enough to alter the entire reality of the picture.

In literature, you can often improve your understanding of a story by shifting your point of view from one character to another. In “A Kind of Courage,” you see events from Davy’s point of view. But if you shift your focus to the other characters, you may get a fuller understanding of the scene.

1. In a few sentences, write what is going through the minds of Ginny and Clinton as they watch Davy preparing to jump.

Another way to help you understand consequences more fully is to ask, “What if...?” What if Davy had chosen to jump while Ginny was present? What if Davy had injured himself? How would the story have changed? These are useful questions to ask in trying to understand the possible consequences of Davy’s decision.

2. List three other useful questions that might help you better understand Davy’s decision.

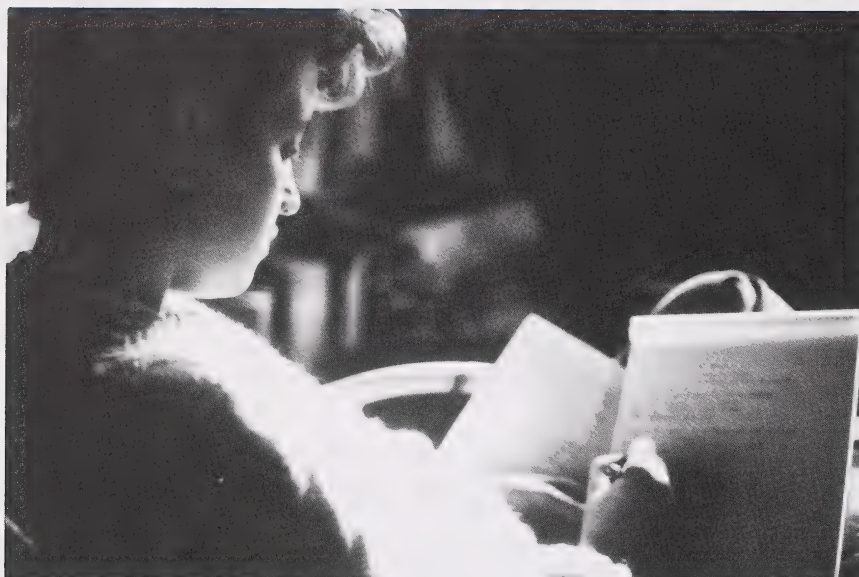
Compare your responses with those in the Appendix, Section 1: Activity 5.

JOURNAL

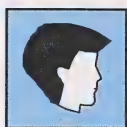
In your journal respond to the following ideas.

Consider the value of “what if...” questions in reaching a decision. You may want to relate an incident where the use of “what if...” questions helped you in deciding on a successful course of action. Or, you may wish to relate an embarrassing or unfortunate incident in which a few “what if...” questions, asked in advance, might have saved the situation.

Activity 6: Decisions and Story Writing



WESTFILE INC.



In this activity you will have the opportunity to apply some of the techniques of decision making by writing your own ending to a story. As you will see, decision making often involves making decisions not just for yourself but for others as well.

Turn to page 18 in *Straight Ahead* to the story "Is Living Enough?" As you read the story think about the following questions:



- What is wrong with Jeff?
- What options does Jeff have?
- How does each family member react to the prospect of surgery for Jeff?

Read Part One (pages 18 and 19) of the story "Is Living Enough?"

JOURNAL

In your journal write a personal response to Part One of the story "Is Living Enough?"

1. In a small group or by yourself, prepare a P.M.I. chart for the family's decision under the following headings:

Reasons to Operate	Reasons Not to Operate	Interesting Facts

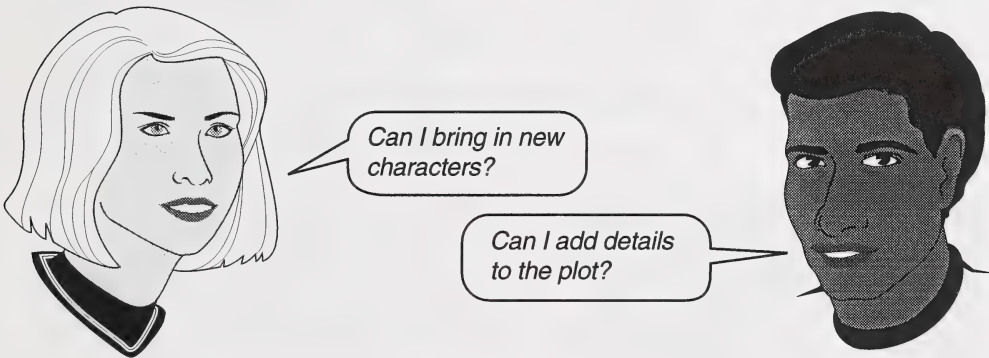
2. What is the initial reaction of each family member to the prospect of surgery for Jeff? For each character list the reaction and the reasons for the reaction.

Character	Reaction	Reasons for the Reaction

Compare your responses with those in the Appendix, Section 1: Activity 6.

Based on what you know about the characters and their situation, how do you think the story should end?

In your notebook, write your own 1 to 2 page ending for the story “Is Living Enough?”



Feel free to introduce new characters and situations into the story. You must, however, not disregard Part One; your ending should be consistent with what you have learned about the main characters and their situation.



Before you begin writing your ending, turn to page 21 in *Straight Ahead* and read the directions for story writing in steps 1 to 4. They will guide you through the writing and revising of your draft.

Only when you have finished your own draft should you turn to page 22 in *Straight Ahead* and read the actual ending to the story.

JOURNAL

In your journal respond to the following ideas.

- Now that you have read the entire story, write a personal response to the story “Is Living Enough?”
- Compare your own ending with the one in the text. In what ways is the ending similar to your own ending? In what ways is it different? Based on your reading of Part One, do you believe that the behaviour of the characters in the last part is consistent and believable? Why or why not?

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

1. In Activity 6, you were asked to write the last part to the story “Is Living Enough?” If story writing does not come naturally to you, then the following information may be useful.

When you write a story, you are constantly asking questions and making decisions based on those questions. Consider the following questions that a writer can ask before and during the writing of a story.

Genre: a category of literature characterized by its form, content, or style – for example, poetry, fables, fairy tales, short stories, novels, essays, etc.

- What **genre** (short story, novel) will I use for my story?
- Who is my intended audience?
- What is my purpose for writing this story?
- What message do I want to convey through this story?
- Will the story be serious or humorous?
- What prewriting strategy should I use?
- Should I conference with someone? With whom?
- Will I type, word process, or handwrite my story?
- Who will be the main character (the protagonist)?
- What goal is the main character trying to achieve?
- What character(s) or forces oppose the main character?
- What are the names of the characters? Will I reveal the names of the characters?
- What qualities do the characters have?
- How will I reveal the qualities of the characters? (By what the characters say and do? By what the others characters say about them or how they react to them? By telling the reader directly?)
- Which narrative point of view (first person, omniscient, limited omniscient) will I use to tell this story?
- What is the setting (time, place, situation) of the story?

- What are some of the major events, situations, actions that I am thinking about putting into the story? (Note that many of your early ideas about the content of your story will probably change as you are writing. Be flexible. Don't hang on to an idea that won't work. Let the story evolve.)
- What if...? (Once the story is underway, ask many "What if" questions. For example, "What if Character X did/said...?" Decide whether the situations in the story seem realistic and whether the actions of the characters are consistent with their motives and personalities.)

Think for a moment about the list of questions that you have just read. How many apply to your story? Which ones? Which ones do not apply to your story?

Refer to the Appendix, Section 1: Extra Help for helpful comments.

2. When was the last time that you were able to boast that you built a great city, created a new country, colonized a distant planet, invented a useful or powerful device, smashed an invading army, infiltrated organized crime, brought a murderer to justice, rescued and fell in love with a good-looking person, improved the lives of people everywhere through a medical breakthrough, or solved one of the most complex problems in society? Probably you never did any of these things – unless you happen to be a writer.

Writers are superhuman beings who are able to create on paper and in the minds of their readers people, places, and events that are so realistic that readers often forget that they are reading fiction and are carried away into the world created by the writer.

Writers of fiction realize that they must create believable situations and realistic characters. The actions of the characters must seem reasonable given the personality, attitudes, and beliefs of each character. Writers include details and dialogue that make their characters seem life-like and their actions believable. They know that readers must understand why the characters behave as they do. Characters must always have a reason for doing the things they do. A character's reason for doing something is called a motive. If the characters do not behave in a realistic and consistent way, readers will lose interest in the story – even if all of the other elements of the story are presented well.



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In Activity 6 you read the story "Is Living Enough?" and wrote your own ending to the story. What follows is another ending to the story. Read this new, bizarre ending.

"Hey, I can't afford that, Doc," said my father. "I've got a mortgage to pay and car loans. I didn't realize this life-and-death stuff could be so expensive." He turned to my mother. "What do you think?"

She pursed her lips. "Well, it is a lot. And we had hoped to go to Europe next year..."

"That's right. And if Jeff thinks he's gonna die anyway – well, there's no point in throwing our money away." Finally, they both turned to me. "So, Adele, what do you think we should do about ol' Jeffie?"

I didn't say anything at first. All I could think about was how nice Jeff's robin's egg collection would look on the desk in my bedroom.

It only took a few minutes to get Jeff released from hospital.

Given what you have read so far in Part One of the story "Is Living Enough?" explain why this ending is completely inappropriate in terms of:

- a. the decision itself
- b. the characters' motivation
- c. the style of writing

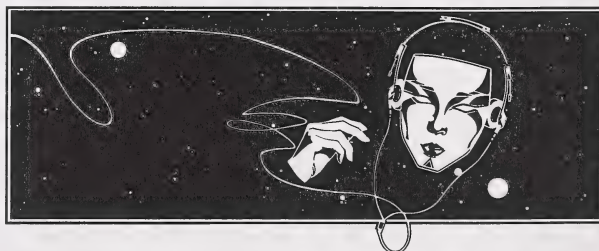
*You learned
about style in
Module 2,
Section 2:
Activity 4.*

Compare your response with the one in the Appendix, Section 1: Extra Help.

Enrichment

Do one or more of the following questions.

- With at least one partner, choose a typical problem that teenagers face and improvise a scene in front of a group. Freeze the action at a key moment at which a decision is required and ask the group to provide a decision for you. Then continue the scene, basing it on the group's decision. Afterward, go back to the key moment and present a different decision. Then discuss the effectiveness of each decision with the group.
- Find two or three songs that are related to decision making. Be prepared to play the song and explain both the decision that was made and the process involved in making the decision.
- In Activity 2, you studied the P.M.I. method. Use the P.M.I. method to work through a decision you are making now. If you can't think of a decision to make, you might consider whether or not to register in English 33 as your next course.



Pluses	Minuses	Interesting Facts

Compare your responses with those in the Appendix, Section 1: Enrichment.

Conclusion

In this section, you worked on ways of improving your decision-making ability. You studied the P.M.I. method of decision making, and you looked at the importance of motivation and consequences in the forming of any decision.

In the last part of the section, you applied your decision-making skills to the writing of a conclusion to a short story. In your ending, you paid particular attention to creating a unified whole, in which the choice of ending and its consequences was logically motivated by the rest of the story.

15

Section 1 Assignment: Decisions

Review the Evaluation information found in the introductory pages of this module.

It is important to number and clearly identify each page with the following information at the top:

English 23 – Module 6 Section 1 Assignment Page # Name and ID #

Be sure to write legibly. Leave a wide left margin and number all of your pages.

In Activity 5 you read Part One of the story “Is Living Enough?” and you wrote an ending for the story. You were expected to make your ending follow logically the events of Part One, given what you know about the characters and their situation.



In writing and revising your rough draft, you were expected to follow steps 1 to 4 on page 21 in *Straight Ahead*.

If you have followed these steps and if you are satisfied that your ending meets the requirements of the assignment, then you may write out your final draft copy of the assignment and submit it for evaluation.

Your assignment will be evaluated according to the following guidelines:

Content (7 marks): Is a decision made? Are the results of the decision clear to the reader? Does the ending resolve (happily or unhappily) the conflict raised in Part One?

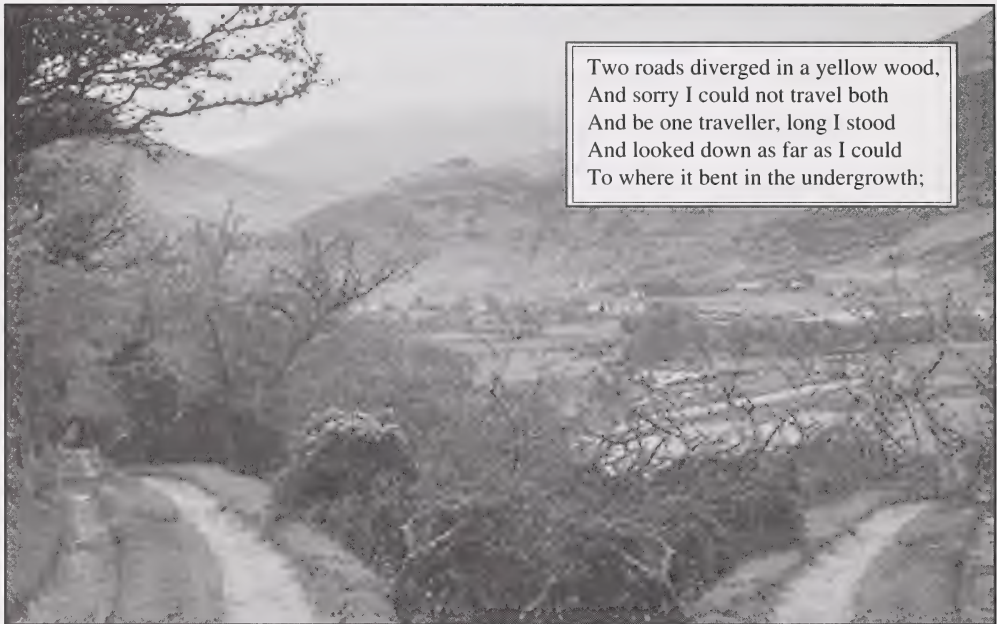
Motives (4 marks): Are the characters consistent throughout, or do they suddenly seem like different people in your ending? Are their motives clear to the reader?

Writing (4 marks): Does the quality of your writing do justice to the characters and their situation? Do you make the events of the ending believable to the reader? Have you carefully proofread your work?

SECTION

2

MAKING CHOICES



Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveller, long I stood
And looked down as far as I could
To where it bent in the undergrowth;



You have probably already studied these lines from Robert Frost's poem "The Road Not Taken." The poem is about making choices. Which way will you go? Which path will you follow? The two roads look equally promising. Wouldn't it be nice to be able to follow both at once? In "The Road Not Taken," the reader gets the sense that a person's life can be measured by the choices he or she makes. Is this true for you? How much has your life been changed by the choices you have made?

In Section 1, you worked on ways to help you make better decisions. You practised looking at situations from different points of view and tried to develop alternatives to help you better understand each situation. Your decisions ranged from simply forming an opinion to choosing a course of action.

In this section, you will think about choices related to literature. Why did you choose one piece of literature over others. Why did the author choose to write a particular story? Why did the editor choose to include those pieces of literature in the textbook? You will also examine literature dealing with choices. And at the end of the section, you will be expected to make your own choices in the process of creating your own fable.

Activity 1: Choice and Purpose



Your first introduction to books probably occurred when you were just one or two years old when you were shown picture books. Then in the years before you began to go to school, your parents, aunts, uncles, grandparents, and older brothers and sisters read stories to you from books with interesting and colourful illustrations. And then you learned to read on your own.

Remember how proud you were when you successfully read your first sentence? And then your very first story? What was that story? Where were you when you read it? Who was with you? What did you do after you had read your first story? Did you talk to someone about what you read? How did you celebrate this important moment in your life?



JOURNAL

In your journal respond to the following idea.

Write about your first reading experience. Try to visualize the scene and remember the emotions that you felt at the time.

1. Think back to the first children's stories you can remember reading and enjoying. In your notebook list three that you especially enjoyed.

Why did you choose these three stories? What did the stories have in common? Were they all funny, or exciting, or suspenseful? Were they all a similar type of story? Did each one help you see the world in a new way?

2. List two things that you think these three children's stories have in common.

Children read to be entertained; they're not much interested in **themes** or hidden meanings. Even so, every story is guided by a purpose. Even Dr. Seuss had a clear purpose in mind when he composed the so-called nonsense book, *Green Eggs and Ham* – he wanted to urge people not to be close-minded about new ideas or experiences.

3. What about the three children's stories that you have chosen? They, too, should have their purposes. For each story, give one example of the author's purpose in writing the story.

Theme: the main idea or insight about life that emerges from a piece of literature



4. Take one of the stories you have chosen and compose a letter to a principal of an elementary school, in which you explain why this particular story should be mandatory reading for all students in Grade ____ (you choose the grade). Tell the principal what students in elementary school can gain from reading this story. (You need only write the body of the letter.)

Compare your responses with those in the Appendix, Section 2: Activity 1.

Activity 2: Choosing an Anthology



Tell me, what do you think about your Overdrive anthology?

Do you ever ask yourself, "Why did they include this reading?" or "Why are they making me read this story instead of that one?"



It's okay. I like some of the readings.

Not really. I mean, that's English, isn't it? You read the stuff they tell you to read. I figure, they've probably got their reasons, right?



Anthology: a collection of poems or prose selections from various authors

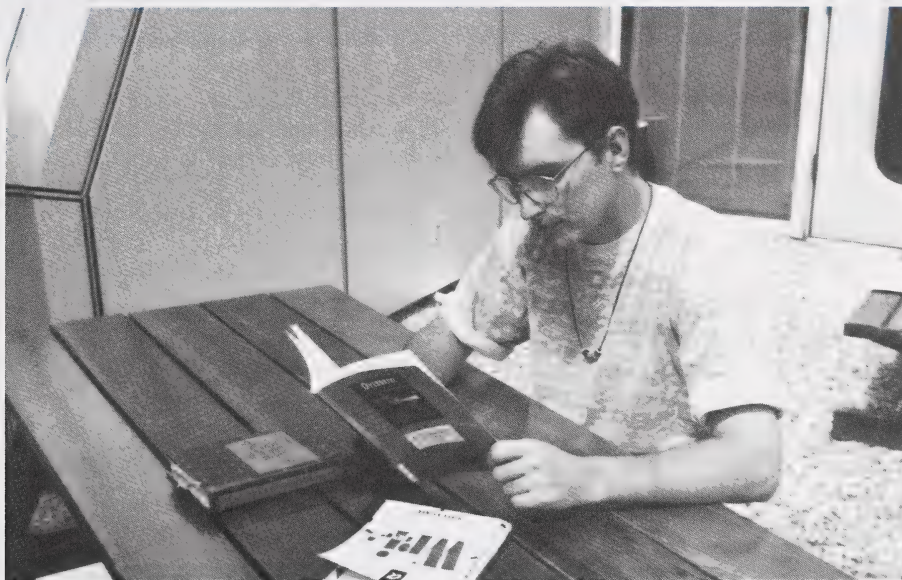
In compiling an **anthology** of literature for English 23 students, an editor must make choices. Which readings would appeal to most English 23 students? Which readings might bore, or bewilder, or even offend? How many stories should there be in the anthology? How many plays and poems? What about essays and newspaper articles? Should stories be chosen solely for their entertainment value, or should other factors be considered? Should the readings be grouped in some way, perhaps in several different groupings? If so, what might the purpose of each grouping be?



Turn to the table of contents in *Overdrive*. Think about, or in a small group discuss, the following questions. Afterward, write your responses in your notebook.

1. What choices have the editors made in terms of selecting and arranging readings?

Compare your response with the one in the Appendix, Section 2: Activity 2.



In the introduction to *Overdrive* the editors have outlined their reasons for their choices of literature. Turn to page ix at the beginning of the anthology and read "To the Student."

2. Give three reasons why the editors think the study of literature is important. (paragraphs 2, 3, and 4)
3. What sort of selections did the editors try to choose for their anthology? (paragraph 5)

Compare your responses with those in the Appendix, Section 2: Activity 2.

Remember, making choices can also mean choosing *not* to include something. With this in mind respond to the following journal idea.

JOURNAL

In your journal respond to the following ideas.

Suppose you were given the task of putting together a fourth section of literature for the *Overdrive* anthology. What would be the topic or purpose of this new section? What sorts of readings would you include in this section? Can you think of any titles in particular that you would choose? Why do you think this section would be especially appropriate for an English 23 student?



Activity 3: A Story About Choices

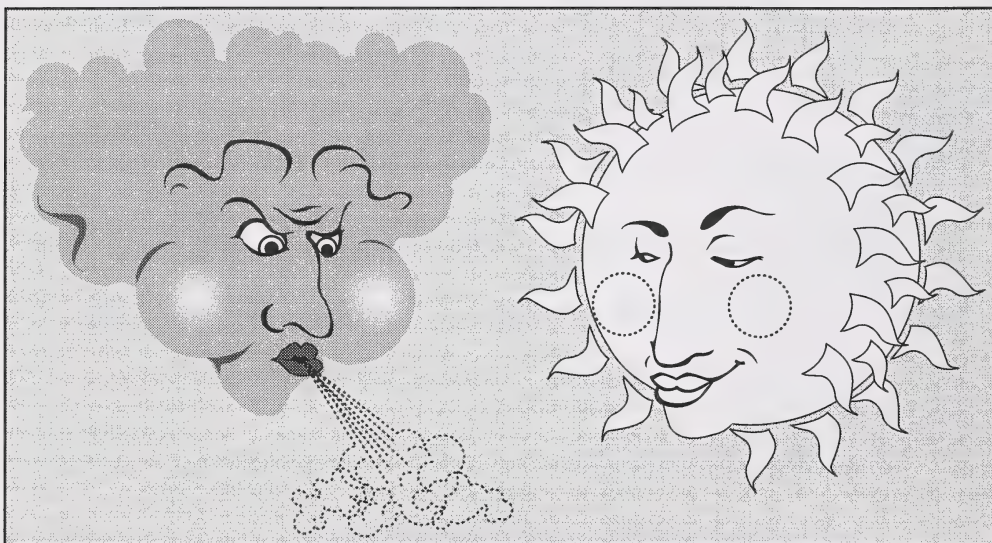
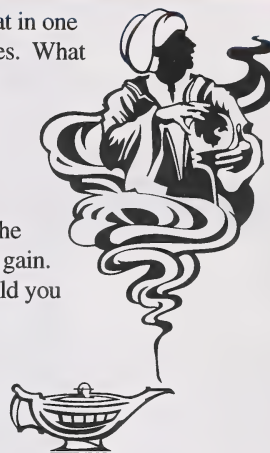


Many stories have been written about the granting of wishes. Suppose that in one of them you are the main character and you have been granted three wishes. What would you wish for? Write down the first three ideas that come to mind.

Now ask two other people what their wishes would be. Afterward, compare your wishes. What are the similarities and differences?

The wishes experiment is a good test of a person's *altruism*. Altruism is the desire to make other people's lives better without any thought of personal gain. The opposite of altruism is selfishness. Look at your choices again. Would you describe them as altruistic or selfish?

In "Those Three Wishes," author Judith Gorog takes the age-old wish-fulfillment story and gives it an amusing twist. In her version, the main character has *all* of her wishes satisfied completely.



Fable: a story made up to teach a lesson

Moral: the lesson about right and wrong that a story teaches

"Those Three Wishes" is written in the form of a **fable**. A fable is a story that contains both realistic and imaginative elements and that usually teaches a lesson or **moral**. As a child you probably heard or read some of *Aesop's Fables* – for example "The Ant and the Grasshopper," "The Fox and the Grapes," and "The Sun and the Wind." Each story was designed to teach a moral lesson, which is revealed at the end of the story.

Turn to page 62 in *Overdrive* and read the fable "Those Three Wishes."



JOURNAL

In your journal write a personal response to the fable "Those Three Wishes."

1. List two realistic elements in this fable.
2. List two imaginative elements.
3. If choices help to define who a person is, what do Melinda Alice's choices suggest about her?
4. With a different main character, the last line of the story might have conveyed a feeling of horror to the reader. Instead, the last line makes the reader laugh. Why?
5. In a sentence, what would you say is the moral of this story?

Compare your responses with those in the Appendix, Section 2: Activity 3.

It is important to note that many students, having grown up on fables, assume that every story has a moral. This is not the case. A moral lesson is not the same as the theme or main idea. Most modern writers set out to convey ideas in their writing, not moral lessons. So, instead of reading for the moral of a piece of literature, read for the theme.

Activity 4: Choosing a Style



Style was introduced in Module 2, Section 2: Activity 4.

In writing a story, authors must not only choose what to write, they must choose how to write. In other words, they must pay attention to their *style* of writing. What is style? It is the particular characteristic of expression unique to each individual. Just as you may have your own style of dress or of movement, you probably also have your own style of speaking and writing, unique as your own thumb print.

To judge a writer's style you have to look at a number of things: for example, vocabulary, repetition of words, and length of sentences. You also have to look at the author's tone. Is the tone formal or informal? Is it angry, cheerful, solemn, matter-of-fact? Then there is the mood of the piece. What sort of feeling is communicated by the author's particular choice of words? And don't forget to look at the author's storytelling ability. Does the author describe everything in great detail, does the author tell you what to think and feel, or does the author let the events speak for themselves?

1. Keeping in mind that fables are usually written for an audience of children, how would you describe the style of "Those Three Wishes"? In a small group or by yourself, reread the first paragraph of the story. Discuss or think about the following aspects of style as they appear in paragraph one. Then write your responses in your notebook. Use complete sentences.
 - a. difficulty of vocabulary
 - b. length of sentences
 - c. tone of writing
 - d. mood created

Compare your responses with those in the Appendix, Section 2: Activity 4.

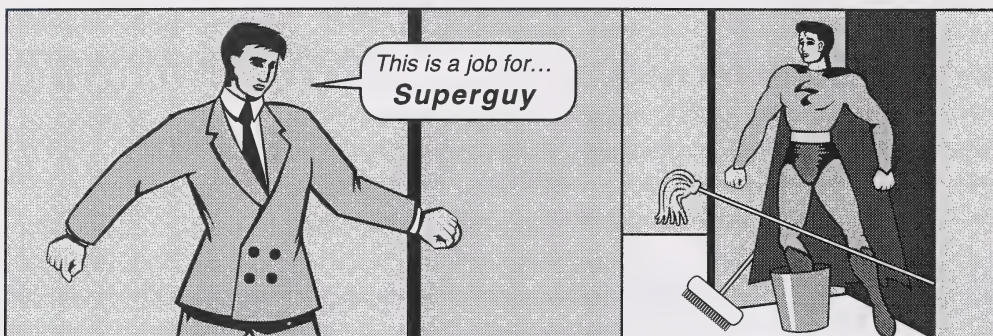


Irony: the contrast between what is and what was expected

The Use of Irony

Fables are typically serious in purpose, intending to instruct the reader. The purpose of “Those Three Wishes,” however, is to make the reader laugh. The author turns our expectations of the fable upside-down through her use of **irony**.

Irony occurs when the reader is led to expect one thing and instead is given the opposite. The surprise element for the reader is what creates the humour.



Irony of situation: in literature, the difference between what is expected to happen and what actually happens

In “Those Three Wishes,” there are two types of irony. The first is **irony of situation**. In a typical three-wishes story, the reader identifies with the main character – you imagine yourself in the character’s shoes and generally you hope that the main character succeeds in reaching his or her goal. But how do you feel about Melinda Alice, the main character in “Those Three Wishes”? Do you like her? Do you want her to get what she wants?

2. Describe how the reader’s response to the main character in “Those Three Wishes” is different from the reader’s response to the main character in typical three-wish stories.

Compare your response with the one in the Appendix, Section 2: Activity 4.



verbal irony

Ironic twist: surprise ending

Verbal irony: the contrast between what is said and what is meant

The way in which the main character is presented is definitely ironic. As well, in a typical three-wishes story, the main character either runs out of wishes or is betrayed by the wish-granter. The ending is usually suspenseful, sometimes terrifying.

But in “Those Three Wishes,” there is a surprise: the main character has all of her wishes granted, all too thoroughly. And because the main character is so unlikable, her ending is not terrifying but is a source of humour instead. Such a surprise ending is also known as an **ironic twist**.

The ending is funny because it contains an example of the second type of irony – **verbal irony**. With verbal irony, you expect the words to mean one thing, but they really mean something startlingly different.

3. Explain why the last line in “Those Three Wishes” is startling.

Compare your response with the one in the Appendix, Section 2: Activity 4.

In summing up the style of “Those Three Wishes,” you would have to add “ironic” to the list. The style may seem simple on the surface, but it makes clever use of irony to draw an unflattering portrait of an individual’s selfishness.

From now on, try to be more aware of the style of your own writing. Just how well does your use of language express who you are as a person?

Activity 5: Choosing Your Own Story



Skimming: a time-saving reading technique in which the reader quickly reads only the most important sections of a piece of writing to get a general idea about the content

In this activity, you will read another selection from the “Choices” section of *Overdrive* (pages 3 to 61). You may choose any one of the readings in this section as long as it involves some kind of choice being made.

At this point you should choose and read the selection that you feel most closely resembles your own situation. You may want to **skim** each of the selections to help you decide which one to read. After you have finished, you should explain your choice of reading by answering the following questions. You may answer each question separately in complete sentences, or you may answer all three at once in a short paragraph. The choice is yours.

1. Why did you choose this reading over the others?
2. What is the choice presented in the reading?
3. What did you learn from reading the work?



Compare your responses with those in the Appendix, Section 2: Activity 5.

How does your choice compare with the assigned reading, “Those Three Wishes”? Compare the two readings by responding to the following questions.

4. What is the purpose of the work? That is, why do you think the author wrote it?
 - a. “Those Three Wishes”
 - b. Your Choice
5. “Those Three Wishes” is a fable. What is the **genre** of your choice? Look in the table of contents if you don’t know. List at least two examples from the reading to show that each reading fits its genre.
 - a. “Those Three Wishes”
 - b. Your Choice

Genre: a category of literature characterized by its form, content, or style – for example, poetry, fables, fairy tales, short stories, novels, essays, etc.

6. How does the title help you to better understand the story?

a. "Those Three Wishes"

b. Your Choice

Compare your responses with those in the Appendix, Section 2: Activity 5.

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

Style: the distinctive way in which writers and speakers express themselves



Teacher: In discussing the work of any writer, it's important to be able to describe the writer's style.

Maria: What is style, anyway?

Teacher: **Style** is the manner of writing peculiar to an author.

Maria: I thought style had to do with clothes.

Teacher: Style can apply to a lot of things. It can be clothes, cars, poetry... . Style is the way we express ourselves. It's the image we want to convey to the world. Everyone has style.

Maria: What about me? What's my style?

Teacher: Well, look at what you're wearing? Jeans, a T-shirt, sneakers...

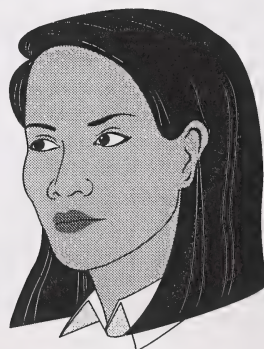
Maria: Yeah, but that's like no style at all.

Teacher: Okay then, why don't you come to school wearing a dress?

Maria: Not me. I want to be casual.

Teacher: Exactly. You like to look casual and feel comfortable. You want to behave in an easy-going way. Therefore, I could say you have a casual, relaxed style.

Maria: I can handle that.



In literature a writer's personality, or voice, is expressed through his or her style. But what does it mean to describe a writer's style? As you read a passage of prose or poetry, you might want to ask yourself the questions in the following checklist.

A Style Checklist

- Does the writer prefer simple or difficult words?
- Is the writing descriptive with plenty of adjectives, adverbs, and figures of speech?
- Is the language formal or informal? Does the writer use slang or colloquialisms?
- In general, are the sentences long or short; simple or complex?
- Does the writer often use the same words or phrases, and if so, what is the purpose of this repetition?
- Does the writer use language that you would hear in ordinary conversation, or does it sound formal?
- How would you describe the tone of the writing: Is it casual? formal? matter-of-fact? overexcited? understated? humorous?
- What about the subjects and themes? Do the stories or poems of this writer tend to explore similar subjects or themes?



1. In Activity 4 you examined the style of the author in “Those Three Wishes.” Now read the first paragraph of each of the following written works in *Overdrive* and describe the style of writing for each:
 - a. “How to Write a Letter” by Garrison Keillor on page 38.
 - b. “My Very Good Dear Friends...” by Chief Dan George on page 92.

Compare your responses with those in the Appendix, Section 2: [Extra Help](#).

Irony

One element common to most literature is something called **irony**. Irony is a complicated idea to explain, but all readers are familiar with it in one form or another. The heart of irony is the idea that what seems to be true is not true – that appearances are deceiving.

Verbal Irony

The simplest form of irony is **verbal irony**. Verbal irony refers to a situation in which someone says one thing but in fact means something else, usually the opposite of what has been said. For example, on a rainy, miserable afternoon, someone comments: “What a pleasant day!” The person means, of course, that the day is unpleasant. Sarcasm is a form of verbal irony – often a cruel one. Saying “Nice play!” to someone who’s just fumbled a football is being sarcastic.



Dramatic Irony

Dramatic irony: a form of irony in which there is a difference between what the audience knows to be true and what a character believes to be true

Dramatic irony is more likely to occur in stories or plays or movies. Dramatic irony is present when readers or members of an audience know more about what's going on than a particular character. Whenever you recognize that a character is making a choice based on wrong or incomplete information, you're experiencing dramatic irony.

Situational Irony

Situational irony is complex and central to most interpretive literature. It occurs when events in a story turn out differently from what was anticipated or when what appears to be is quite different from reality. In short, situational irony implies that things do not turn out the way we would like them to or that things are not necessarily what they seem.



2. In Activity 4, you looked at examples of irony in the story “Those Three Wishes.” In “New Canadian Kid” on page 6 in *Overdrive*, there are other examples. Read “New Canadian Kid” and then test your understanding of irony by answering the following questions.
 - a. Why is it ironic for the reader that Mug ridicules Nick’s inability to speak English?
 - b. Why is it ironic that the average Canadian audience can relate much more to Nick than to Mug?

Compare your responses with those in the Appendix, Section 2: Extra Help.

Enrichment

Do one or both of the following questions.

1. Work with a group of people and present a dramatic narration, or readers’ theatre presentation, of the fable you have written for the assignment for this section. You may want to use your story as a starting point and have the actors improvise the scene.
2. Obviously, when making wishes, characters in fables and fantasy stories have to be careful about what they say. The main character in “Those Three Wishes” made a tragic mistake when instead of saying, “Oh no, I haven’t studied for the test and I’m going to fail,” she blurted out, “I wish I were dead.” English is full of phrases that have literal meanings which are very different (often painfully so) from the intended meaning. For example: “My eyes were glued to her.” “You just slay me.”

Make a list of other examples of common phrases for which the intended meaning of the words is quite different from the actual, or literal, meaning of the words.

Compare your responses with those in the Appendix, Section 2: Enrichment.

Conclusion

In this section, you examined literature dealing with choices and you explored the choices made by writers and readers. You had the opportunity of choosing a piece of literature dealing with choices, and then explaining your reasons for choosing this particular work. In this section, you learned more about analysing the style of a writer. You also became familiar with the terms *fable*, *genre*, and *irony*, with the result that you should be able to identify and explain these terms in examples of literature.

20

Section 2 Assignment: Making Choices

Review the Evaluation information found in the introductory pages of this module.

It is important to number and clearly identify each page with the following information at the top:

English 23 – Module 6

Section 2 Assignment

Page #

Name and ID #

Be sure to write legibly. Leave a wide left margin and number all of your pages.

In this section, you have looked at a fable and you have examined the workings of style. Now it is time to exercise your own style by writing a fable. The fable should be between one and two pages in length.

In writing your fable you must choose **one** of the following alternatives:

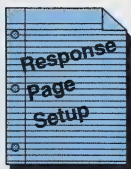
Alternative A: Write your own fable. It can be set anywhere you like in any time period you like – past, present, or future. It can be humorous or serious. It must, however, satisfy the following definition of a fable: a story that teaches a moral or lesson.

Alternative B: Take a well-known fable or other children's story and give it an ironic twist. You do not need to retell the whole story. You can start half-way through, or near the end – wherever you want to begin twisting the well-known tale. In other words, the emphasis should be on the twist, not on retelling a story everyone already knows.

When you have made your choice, engage in a form of prewriting. Prewriting will help you get started with your writing and may help you to plan and organize your fable. Choose the type of prewriting that works best for you. Remember to give your fable a title that will help the reader to make predictions and to understand the story better.

You do not need to state the moral in the story. However, after the end of the story, you should write "Moral:" and then state what you think the moral is (it can be serious or humorous) in a sentence.

Don't forget to revise, edit, and proofread your fable.





When you have finished writing your fable, record it onto a cassette tape.

At the beginning of your recording, state your name and indicate that the recording is for Module 6 Section 2 Assignment.

“My name is _____. My oral presentation is for the Module 6 Section 2 Assignment.”

Before you submit your audiocassette for evaluation, rewind the tape to the beginning of your recording. Make sure that your name is clearly written on the cassette label. Submit both the written and recorded versions of your fable.

Your fable will be evaluated according to the following guidelines.

Content (8 marks): The fable is creative and original. The writer has successfully conveyed to the reader a moral or lesson. The characters’ motives are clear. The fable contains enough description and details to allow the reader to create clear mental images. The writer’s purpose is clear and has been successfully achieved. The writer’s voice (style) is clear and consistent throughout. The fable has been given a suitable title that allows the reader to make predictions about the story. The writer has stated at the end the fable’s moral.

Interaction (2 marks): The writer has demonstrated a good awareness of audience and has anticipated the needs, reactions, and questions of the reader.

Organization (3 marks): The writer has organized the writing well and has presented the content in an order that allows the reader to follow easily the flow of the writing. The beginning creates interest and promotes further reading.

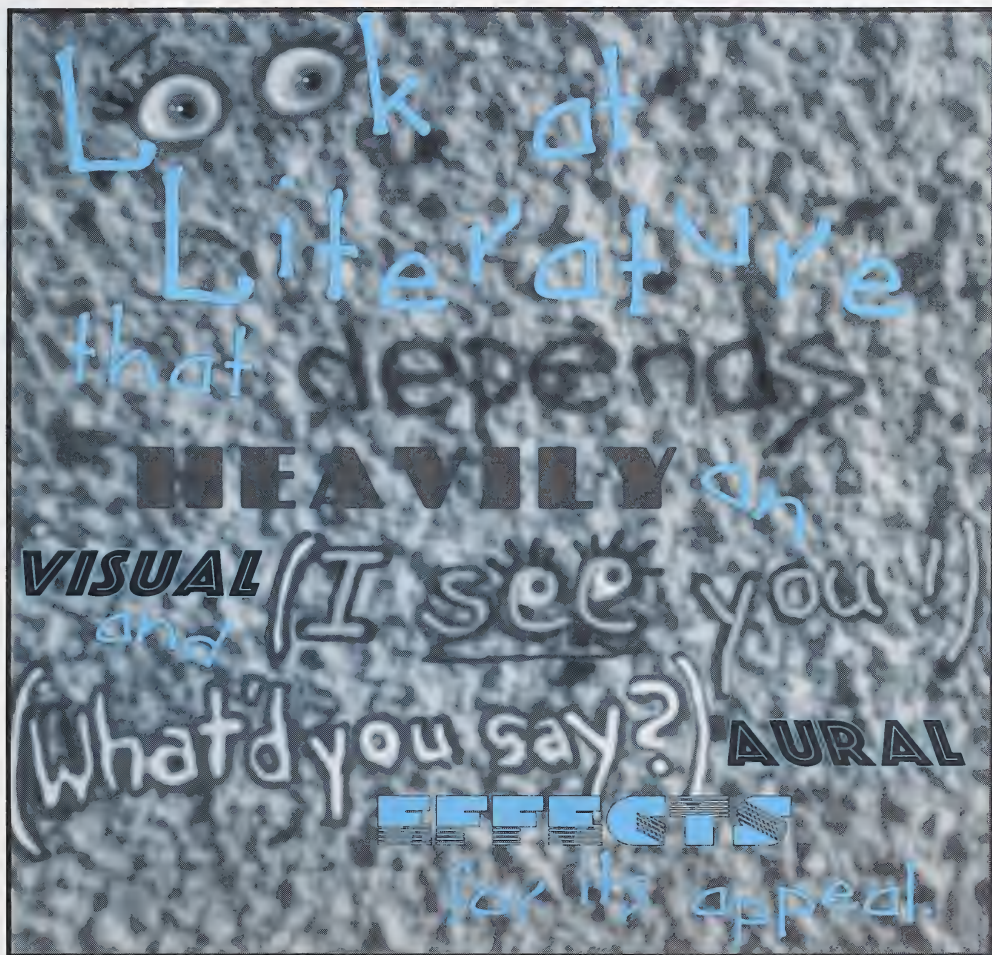
Correctness (2 marks): The writer has carefully proofread and edited the composition to ensure that it is relatively free of errors in grammar, spelling, and punctuation.

Oral Presentation (5 marks): The speaker’s pronunciation is clear and accurate. The speed and pacing of the recording is appropriate. Precautions have been taken to ensure that there are no distracting background noises on the recording, and that the speaker’s voice is loud enough so that the listener can easily hear what is being said. The speaker’s voice is expressive, effectively conveying the meaning and emotion of the words and promoting the listener’s interest.

SECTION

3

CHOICES IN LITERATURE



In this section, you will look at literature that depends heavily on visual and aural effects for its appeal: found poetry, ghost stories, and graffiti. In doing so, you will learn how the meaning of a work of literature can be shaped by the environment and manner in which it is presented. You will also have the opportunity to practise your speaking, listening, and viewing skills by writing, studying, and presenting examples of these types of literature.

Activity 1: Choices in Writing: Found Poetry



Suppose that you have been given a timed writing exercise. You have three minutes to communicate something about communication. What would be your response?

You were told to communicate – in writing. After all, words are the best means people have of communicating effectively. But what sort of words, and in what arrangement, best convey the message you want to send?

In fact, most people, confronted by such a topic, would attempt to express their ideas in a paragraph and support their ideas with examples. This is a reasonable, logical response. But what about other responses?

Why not convey your message in a poem, or a dialogue, or a short story?



Maria: But that's not fair. No one said I had a choice in the format, so I wrote a paragraph like I usually do.

Armin: Same here. I guess I could have expressed my ideas in a dialogue – maybe even in a short story. But a poem?

Krista: Yeah, that's right. We were trying to express our ideas about communication – trying to explain what we've learned. You simply can't do that in a poem.

Teacher: Why not?

Krista: Poetry is about feeling. It isn't about stating facts and giving information.

Teacher: Many people think the raw material of poetry can be found anywhere – even in your paragraph about communication.

Raza: And how would I turn *that* paragraph into poetry?

Teacher: All you have to do is decide how to break up your sentences, and then arrange the words on the page in a way that emphasizes the key words while paying attention to the rhythm of the lines. What you have when you're finished is known as a *found poem*.

Maria: Yeah, but an explanation would still be easier to understand in sentences.

Teacher: Why don't you leave that to the reader to decide? After all, isn't the real test how well your message is communicated to the reader? And poetry can be an effective means of communication.

Raza: You'd have to prove that to me.

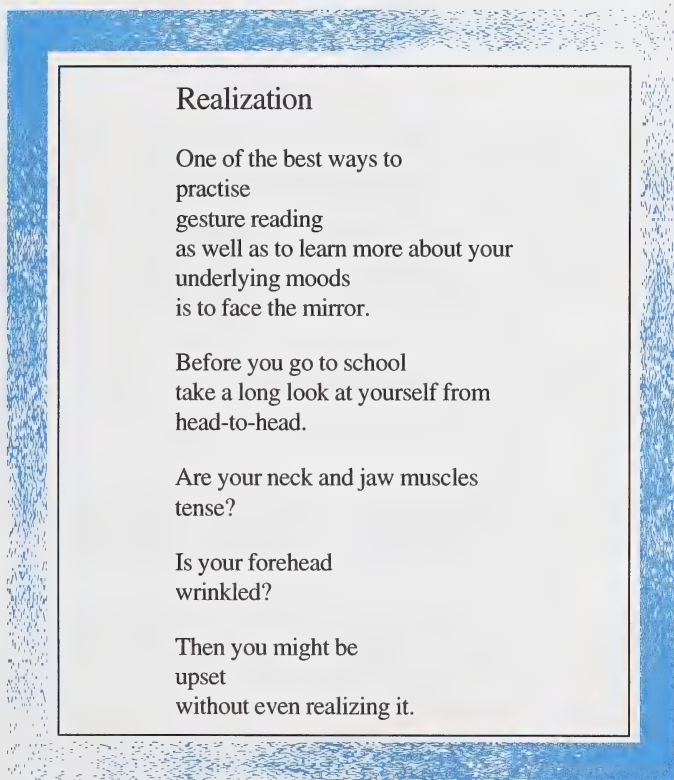


Turn to page 49 in *Straight Ahead*, and read the first paragraph under the heading “Mirror, Mirror.”

Suppose you were given the assignment of making a found poem out of this paragraph. What would it look like? What would it sound like? Is there anything poetic about it?

Following, in Version 1 and Version 2, are poetic examples of the paragraph referred to, written by students as found poems.

Version 1

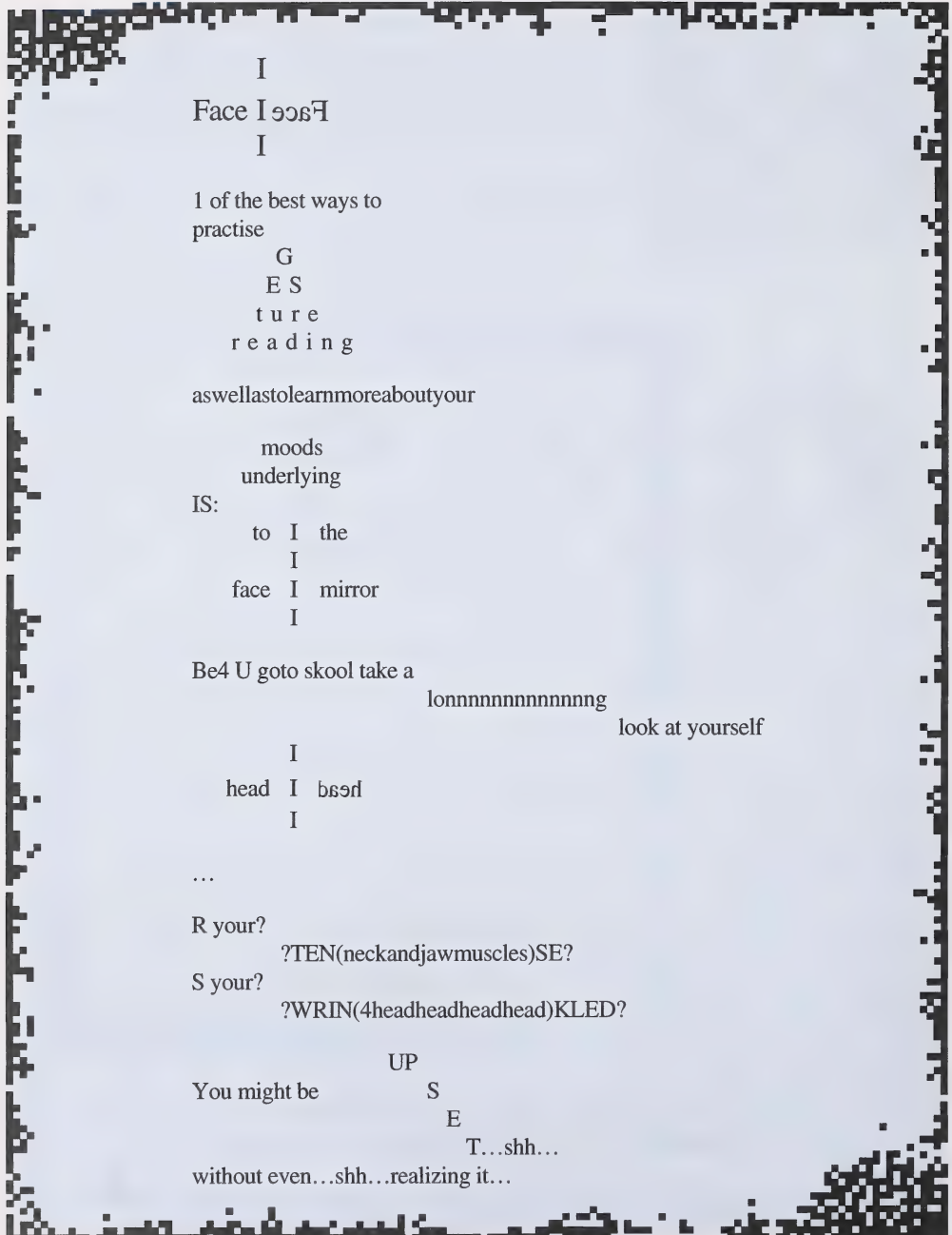


1. Do you think that the arrangement of the information in the form of a poem helps you to understand the material better? If so, how?
2. What might be the author's purpose in giving an entire line to a single word such as “tense,” “wrinkled,” “upset”?

Compare your responses with those in the Appendix, Section 3: Activity 1.

Here is another student's poetic version of the same paragraph. Again, read this found poem aloud. As you do, ask yourself which version you prefer.

Version 2



3. Try to explain the author's purpose in each of the following:
 - a. placing *I*'s in a column (in three different places)
 - b. the arrangement of the words *gesture reading*
 - c. the arrangement of “?TEN(neckandjawmuscles)SE?”
4. As an attempt to express the information on page 49 in *Straight Ahead*, which version do you prefer and why?

Compare your responses with those in the Appendix, Section 3: Activity 1.

Found poetry can help draw your attention to key words and phrases. It makes you slow down and think about what you are reading. The poet's arrangement of words can also help you to visualize the information – making it easier to remember.

JOURNAL

In your journal respond to the following idea.



Take another paragraph from *Straight Ahead* and write your own found poem. Feel free to eliminate any words, or phrases that you don't feel belong in your poem. At the end of your poem, you may want to comment on the choices you made in arranging the material. Remember to write down the page number of your source.

Aural: having to do with the sense of hearing

Found poetry emphasizes both the visual and **aural** components of communication. Readers always respond more attentively when their hearing and sight are imaginatively engaged. In Activity 2, you'll learn about another type of literature that easily captures and holds the audience's attention.

Activity 2: Ghost Stories



One of the best types of literature for engaging an audience's senses is the ghost story. To be successful, a ghost story demands an appropriate environment or situation for the telling of the story. Ghost stories must be heard, not read, and they must be told in a setting that contributes to the mood and helps set the audience up for a good scare.

Think of a ghost story you were told as a child. Where were you? On a crowded bus at noon in the middle of a traffic jam? Or on a camping trip, late at night, in the middle of nowhere – listening to a low, slow voice that could turn breathlessly fast whenever anything terrifying happened? For a ghost story to be effective, the listeners' senses must be tuned to a high pitch; the listeners must be hanging on every word – ready for the worst.





Turn to page 34 in *Straight Ahead*, and read the story “Winter Chill.”



JOURNAL

In your journal write a personal response to the story “Winter Chill.”

1. Explain why the setting is appropriate for a ghost story.
2. Suppose that you had to tell this story. What would be your ideal time and place for the telling of this story?
3. A ghost story should appeal to all of the senses. Find examples in paragraph 2 of the story “Winter Chill” of words or phrases that appeal in a fear-provoking way to each of the following senses. You have been given an example to get you started.

Example: sound – “his teeth chattered”

- a. sight
- b. sound
- c. smell
- d. touch

Compare your responses with those in the Appendix, Section 3: Activity 2.

Apocryphal: of doubtful authenticity



Most ghost stories are **apocryphal**. Apocryphal stories have no basis in truth but are circulated widely, often in different versions. An example of an apocryphal ghost story is the living-person-who-turns-out-to-have-been-dead-all-along story. On pages 29 and page 30 in *Straight Ahead* there are two versions of this story: “The Vanishing Hitchhiker” and “The Blue Cardigan.”



Read both of these stories. But before you do, try to establish an appropriate context for a ghost story. Find a room where you can be alone. Light a candle, close the curtains, and turn off the lights. Read each story aloud to yourself in a low, slow voice. See if you can achieve a suitably scary effect with your reading.

JOURNAL

In your journal write a personal response to one or both stories.

4. Do you think this type of story ever had any basis in truth, or has it always been apocryphal?
5. Suppose somebody told you the story “The Vanishing Hitchhiker” in the belief that the story had actually happened. What questions might you ask this person?

Compare your responses with those in the Appendix, Section 3: Activity 2.

For your assignment for this section, you will be given a choice of writing one of three creative assignments. You may want to turn to the assignment now and read the alternatives from which you can choose. You may want to choose one of the alternatives now and begin thinking about how you want to handle it and what form of prewriting you will use to get started.

Activity 3: Letting Loose



Graffiti: (plural of graffiti)
verses, sayings, or pictures drawn, scribbled, or scratched on a public surface such as a wall or fence

Another form of literary expression which evokes an immediate visual response is **graffiti**. Even if you hate all forms of graffiti, they force you to notice them and acknowledge their existence. For many people, graffiti – the drawing of words and/or pictures on public surfaces such as walls – is a form of self-expression.

It is, however, also illegal – a defacement of public property and an eyesore to many people. Therefore, any graffiti-writing you do in this activity must be done in your notebook.

The purpose of graffiti, as in all other forms of expression, is to communicate ideas and feelings. Often, a piece of graffiti is personal, and can tell you a great deal about the person who created it.

Turn to page 228 in *Straight Ahead*, and look at the three examples of graffiti.

1. Which of the three graffiti do you like best? Why?
2. What assumptions can you make about the person who wrote or drew
 - a. the one at the top of the page?
 - b. the one at the bottom left?
 - c. the one at the bottom right?



Compare your responses with those in the Appendix, Section 3: Activity 3.



As you can see from these examples, there is no one particular type of graffiti. In fact, the info-box on page 230 in *Straight Ahead* identifies four different kinds of graffiti. Turn to page 230 now and read the information in the info-box.

Think about, or in a small group discuss, the following question. Then write your response in your notebook.

3. Place each of the three graffiti on page 228 in *Straight Ahead* in its appropriate info-box category.

Example of Graffiti	Category
a. the one at the top of the page	
b. the one at the bottom left	
c. the one at the bottom right	

Compare your response with the one in the Appendix, Section 3: Activity 3.



Remember, the word graffiti is the singular form of graffiti.

Graffiti often spark other ideas that can lead to more sustained acts of creativity. There are several examples in *Straight Ahead*. Turn to page 231 and read the paragraph under the heading “Letting Loose.”

On page 232 there is an example of an anecdote that was inspired by a graffiti (a single piece of graffiti). Read the story “The Contract.” Then, in a small group or by yourself, try to think of examples of graffiti that might logically inspire such a story.



Now it is your turn to use graffiti as a springboard to another written form of communication.

Try to think of graffiti you have seen. Forget any obscene ones. As well, try to come up with your own examples. Use your notebook as your “graffiti wall.”



After you have finished, look over your examples. Also, look over the examples of graffiti in *Straight Ahead* Unit 11 (pages 226-233). Choose a graffiti (your own or another) that you think could be used as a springboard for a different form of writing.

When you have made your choice, turn to the heading “Writing Organizer” on page 234 in *Straight Ahead*. Follow Steps 2, 3, and 4 in writing the rough draft. When you have finished your rough draft, follow Step 5 through the revision process. Step 6 will help you in making your writing as error-free as possible. Your final draft will form part of the assignment for this section.

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

Context: the clues in a sentence or passage that help the reader determine the meaning of an unfamiliar word or phrase

1. Found poetry does not usually rhyme. It is created by taking a prose sentence or passage and arranging the words in a new and interesting way on the page. The way that the words are arranged can often emphasize certain parts of the message. Because you have removed the words from their **context**, you can even change the message altogether by making the reader question the validity of the statement.

In Activity 1, you turned a paragraph of prose into an example of found poetry. Give three reasons why found poetry can be an effective means for conveying a message to a reader.

2. Any well-written story can stir the emotions of the reader and make the reader feel as if he or she is a part of the story. That is the appeal of literature. Through literature, readers can get to know interesting people; and they can experience things, events, and places that they might never be able to experience otherwise.

Although people enjoy reading stories, most people also like to listen to stories. Most people also enjoy a good scare; that's why so many people like to go to horror films at the cinema. Put those two bits of information together and it's not surprising that most people enjoy telling and hearing scary stories about ghosts and deranged killers and such.

The telling of a scary story has a great deal in common with stage acting. Any actor will tell you that the setting of a play and the acting are vital to the success of a dramatic performance. The same can be said for the telling of a scary story. Telling the story in a dark, isolated place can increase the level of tension in the audience and can really help to set the listeners up for a good scare. A good story teller, like a good actor, makes very careful, deliberate use of his or her voice to create just the right mood.



There are two good reasons for telling a scary story in the dark. First, most people feel less comfortable in the dark. They can't see what is around them and, with a little help from the story teller, it is easy for them to let their imaginations run away with them. The other reason for telling a scary story in the dark is to force the listeners to focus all of their attention on the story teller and on each and every frightening detail of the story.

Telling a scary story in a secluded or isolated place helps fuel the listeners' anxiety because in the back of their minds they realize that they are on their own – far from help should they suddenly need it.

How you tell the scary story is extremely important. You should tell it slowly. Let all of the story's disturbing details emerge slowly so that they are completely absorbed by the listeners and there is plenty of time for the listeners to make predictions about what horrible things may happen next. Telling the story slowly also increases the level of suspense because the listeners will become impatient, wanting very much to know how the story will end. You should also be aware of the importance of such things as how loudly or softly you speak, and the expressiveness of your voice. Use your voice to help create the mood you need. You might also consider using body language to help reinforce the mood you are trying to create.

In Activity 2, you looked at the importance of having the right environment or situation for the telling of a scary story. Consider the following situation.

You are the Master of Ceremonies at an afternoon wedding reception. It is a beautiful summer's day and the country club is packed with happy relatives, talking and laughing and taking pictures. Every few minutes people start clinking their glasses for the bride and the groom to stand and kiss. You stand up and say, "Listen, everybody, I have a really scary ghost story to tell you."

Explain why the time and place that you chose to tell your story could be described as "all wrong."

Compare your responses with those in the Appendix, Section 3: Extra Help.

Enrichment

Do one or more of the following questions.



1. Imagine that you are one of the boys in the newspaper article "Skeleton Uncovered in Shallow Grave" on page 37 in *Straight Ahead*. Write a brief dialogue in which you have the student try to convince a teacher or principal to investigate the grave site. You may, with a partner, wish to present, videotape, or tape record your dialogue.
2. Test your ability to create a scary story from unlikely elements. Ask a friend to name three unrelated objects (for example, a shoelace, a grapefruit knife, and a tube of lipstick). Then try to write a climax to a scary story in which all three items are worked seamlessly into a hair-raising moment. Feel free to have fun with this exercise.
3. Be a graffiti collector. Make a tour of your community and write down any interesting, non-obscene graffiti. Then, arrange the examples in a collage on a theme of your choice. Or, if you have a camera or video camera, you may want to make a visual statement using graffiti, perhaps combining it with music.

Compare your responses with those in the Appendix, Section 3: Enrichment.

Conclusion

In this section, you looked at literature that relies heavily on visual and aural effects for its appeal – found poetry, ghost stories, and graffiti. By doing so, you were able to examine the role of context in shaping the meaning of a work.

Throughout the section you had the opportunity to practise your speaking and writing skills by writing and reading from examples of these works as well as from your own creative work.

Section 3 Assignment: Choices in Literature

Review the Evaluation information found in the introductory pages of this module.

It is important to number and clearly identify each page with the following information at the top:

English 23 – Module 6

Section 3 Assignment

Page #

Name and ID #

Be sure to write legibly. Leave a wide left margin and number all of your pages.

1. In Activity 2, you learned about ghost stories and you read several stories that are meant to scare the audience. Now it is your chance to write a scary story of your own. Choose **one** of the following alternatives for your story.

Alternative A: Write a one-or-two page ending to the story “Winter Chill.” What happened to Rainer’s friends that night? Don’t simply write a plot synopsis; instead write something suitable for telling at night around a campfire in the middle of nowhere. Pretend that you are Rainer and write the ghost story that you were going to tell Bobby, Suzette, and Miyuki.

Alternative B: Write your own one-or-two page version of the living-person-who-turns-out-to-have-been-dead-all-along story. Invent new characters and a new situation.

Alternative C: If you do not feel comfortable creating a ghost story, write a story that creates a feeling of fear, tension, and suspense. The story should have an unusual, unexpected, or ironic ending.



You will also submit a tape recording of your own suspenseful reading of your story. Practise your reading several times before you record in order to capture the appropriate ominous tone. A good way to practise would be to present your story to a small group of people. Before you do, however, turn to the info-box on page 36 in *Straight Ahead* where you will receive some useful tips for becoming a more effective speaker.

Your scary story and the recording of the story will be evaluated according to the following guidelines.

Content (10 marks): The story is creative and original. The events are suitably strange or weird, yet the writer has created a believable experience. Both the story and the quality of the writing inspire a feeling of dread in the reader. The story contains enough description and details to allow the reader to create clear mental images. The writer’s purpose is clear and has been successfully achieved. The writer’s voice is clear and consistent throughout.

Audience (1 mark): The writer has demonstrated a good awareness of audience and has anticipated the needs, reactions, and questions of the reader.

Organization (2 marks): The writer has organized the story well and has presented the content in an order that allows the reader to follow easily the flow of the writing. The beginning creates interest and promotes further reading. There should be a little twist at the end of the story that is intended to surprise the reader.

Correctness (2 marks): The writer has carefully proofread and edited the composition to ensure that it is relatively free from errors in grammar, spelling, and punctuation.

Oral Presentation (10 marks): The speaker's pronunciation is clear and accurate. The speed and pacing of the recording is appropriate to the telling of a scary story. Precautions have been taken to ensure that there are no unwanted background noises on the recording, and that the speaker's voice is loud enough so that the listener can easily hear what is being said. The speaker's voice effectively conveys the meaning and emotion of the words and promotes the listener's interest.

2. In Activity 3, you were asked to use graffiti as a springboard to another form of written communication.



If you are satisfied that the rough draft that you wrote meets the requirements laid out in Steps 1-7 on page 234 in *Straight Ahead*, then you may write out and submit your final copy.

First write or draw the graffiti on which your assignment is based. If you are basing your writing on a graffiti from *Straight Ahead*, please indicate the page number on which it is found. Don't forget to think about who your audience is. Don't make the mistake of using a graffiti with a message that could shock or anger your audience.

Your assignment will be evaluated according to the following guidelines.

Graffiti (1 mark): For indicating the graffiti on which your writing is based.

Content (8 marks): Does the content flow naturally out of the particular piece of graffiti? Does the piece of writing engage the reader's interest? Does the writer have something worthwhile to say, and does the writer express him/herself in a way that suits the material?

Organization and Correctness (3 marks): Has the writer paid sufficient attention to the directions outlined in Steps 5 and 6?

Audience (3 marks): Both in the selection of the graffiti and in the writing of the composition based on the graffiti, the writer has demonstrated a good awareness of audience. In the composition, the writer has anticipated the needs, reactions, and questions of the reader.

MODULE SUMMARY



In this module, you have looked at ways to make your decisions and choices more informed and more reflective, so that your journey down life's road might be made a little more confident.

By the end of this module you should be able to demonstrate your understanding of the following:

- the P.M.I. method of decision making
- examining motives in assessing a character's actions
- examining consequences in making a decision
- author's purpose
- fable
- the style of a particular piece of writing
- irony, irony of situation, verbal irony
- found poetry
- apocryphal stories
- graffiti (as a means of self-expression, not vandalism)

If you are unsure about any of these terms, you should review them before going on to the next module.

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Final Module Assignment

Review the Evaluation information found in the introductory pages of this module.

It is important to number and clearly identify each page with the following information at the top:

English 23 – Module 6 Final Module Assignment Page # Name and ID #

Be sure to write legibly. Leave a wide left margin and number all of your pages.

1. In this assignment, you will read a biography of a person who has made many interesting choices in her life.



Turn to page 42 in *Overdrive* and read the biography “Robin Devine.” After you have finished reading, answer all of the following questions.

- a. What is Robin’s main motivation for her actions? Explain how you know. **(5 marks)**
 - b. List two qualities that Robin possesses that enable her to be a success. **(2 marks)**
 - c. Students are often told that “Hard work pays off.” To what extent does this quotation apply to Robin? Give two pieces of evidence to support your view. **(4 marks)**
 - d. Three of the many words that describe tone in writing are “respectful,” “straightforward,” and “admiring.” Choose one of these words or another one that you think best describes the tone of this biography. Explain your choice of word. **(4 marks)**
2. Review the journal entries that you wrote in this module. Choose the two entries that you like best and are willing to share. Revise, edit, and proofread these journal entries. Before you begin writing, indicate the page number of the topic on which each journal entry is based. **(10 marks)**

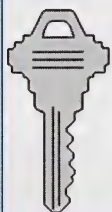
To ensure that all of your work has been completed in a satisfactory manner, check off the items in the following list:

- ☐ Section 1 Assignment has been completed.
- ☐ Section 2 Assignment has been completed.
- ☐ Section 3 Assignment has been completed.
- ☐ Final Module Assignment has been completed.
- ☐ Your responses are organized and neat, with room for teacher comments.
- ☐ All of your response pages are numbered consecutively and identified with this heading:

English 23 – Module 6 Section # Assignment Page # Name and ID #

Submit **only** your **assignment response pages** (along with any audiotape and/or videotape cassettes) for evaluation.

Appendix



Glossary

Suggested Answers

Glossary

anthology: a collection of poems or prose selections from various authors

aural: having to do with the sense of hearing

dramatic irony: a form of irony in which there is a difference between what the audience knows to be true and what a character believes to be true

fable: a story made up to teach a lesson

found poem: a poem created by taking a prose sentence or passage and arranging the words in a new and interesting way on the page and thereby emphasizing or altering parts of the original message

genre: a category of literature characterized by its form, content, or style – for example, poetry, fables, fairy tales, short stories, novels, essays, etc.

graffiti: (plural of graffito) verses, sayings, or pictures drawn, scribbled, or scratched on a public surface such as a wall or fence

ironic twist: surprise ending

irony: the contrast between what is and what was expected

irony of situation: in literature, the difference between what is expected to happen and what actually happens

moral: the lesson about right and wrong that a story teaches

motive: the reason behind an action or decision

situational irony: see **irony of situation**

skimming: a time-saving reading technique in which the reader quickly reads only the most important sections of a piece of writing to get a general idea about the content

style: the distinctive way in which writers and speakers express themselves

theme: the main idea or insight about life that emerges from a piece of literature

verbal irony: the contrast between what is said and what is meant

Suggested Answers

Section 1: Activity 1

Responses here will be personal. Compare your chart with the sample that follows.

Decision	What it suggests about you
- helped friend with problem - witnessed robbery on way to store, caught robber - completed homework	- You value friendship. - You are daring, fearless – a good citizen. - You value success.

Section 1: Activity 2

1. Here are some possible ideas:

- If he jumps, his peers will realize he isn't a coward and that he is worthy of respect.
- If he jumps, Ginny will realize that he is better than the other boys.

- Perhaps he shouldn't jump, because Ginny will be upset with him. She might write him off as being too reckless, immature, egotistical, and insensitive to her feelings.
- Perhaps if he jumps, he can make Ginny understand why he had to do it.
- He might be a fool to risk death so often.
- He already knows he can do it – why should he have to prove it to others?

2. Here is a possible chart:

Plus (reasons for diving)	Minus (reasons for not diving)	Interesting (important, but you're not sure where the ideas go)
• He will impress Ginny. • He will show the boys how fearless he is.	• He might seriously hurt himself. • He may just be showing off.	• His father warned him not to jump. • He doesn't seem to feel good about himself.

3. Ginny begged him not to do it, so he gave in to her wish. He may also have felt he didn't really have to prove anything to anyone to be satisfied with who he is.
4. It appears she realized that it is difficult to turn your back on peers who are taunting you to do something. She is helping him to realize that he has nothing to prove to anyone – least of all to her.

Section 1: Activity 3

1. Davy wants to impress Ginny with his daredevil ability. He also wants to show the city boys that he is more daring than they are.
2. Ginny asks him several times not to jump. More than anything, Davy respects Ginny and does not want to lose her approval.
3. Your responses will be personal. Use the following example as a guide.

Decision	Motivation
• chose to wear new outfit • bought soup and jello for lunch • completed English homework	• want to look good for I.D. photograph that will be taken this afternoon • had morning dental appointment and teeth still sensitive, so I bought food that did not need to be chewed • want to get a good mark in course

Section 1: Activity 4

- 1. There are several references that compare the motorcycle to a horse. For example, it is “pulsing” as if it were alive with a heartbeat, and it has “shiny flanks” like a horse. People often look into the eyes of animals or other people to try to learn what they are feeling and whether they can be trusted. The headlights of the motorcycle, symbolic of eyes, suggest a “demure” shyness in the machine. The speaker sees the motorcycle as a “companion.” Many horse owners form strong emotional attachments to their horses and consider them companions. The speaker leads the motorcycle to the road in much the same way that a rider would lead a horse. The speaker patted the machine in a way that resembles the way in which horse riders often affectionately pat their horses. Did you have any other ideas that were not mentioned?
- 2. The speaker seems to feel a sense of exhilaration in holding the bike. If he took the bike, he would have a “forward feeling” – of freedom, of adventure.
- 3. The speaker might have been charged with theft. He might have ended up with a police record. It might have had harmful effects on his future.

Section 1: Activity 5

- 1. Here are some possible thoughts running through the characters’ minds.

Ginny: “What does Davy think he’s doing up there? He doesn’t have to prove anything to anyone – least of all that idiot Clinton. And not to me, either. How can I make him get down? This is awful – he could kill himself.”

Clinton: “Look at him up there. He thinks all he has to do is climb up there and we’ll beg him to get down. Not me – I know he doesn’t have the guts to jump. He’s all talk.”
- 2. Other possible questions might include:
 - What if Ginny hadn’t been in the story?
 - What if the reader didn’t know that Davy had already successfully done the jump before?
 - What if Clinton hadn’t also been interested in Ginny?

What other questions can you think of?

Section 1: Activity 6

- 1. Here is a possible chart:

Reasons to Operate	Reasons Not to Operate	Interesting Facts
• Jeff is very sick. • He may die at any time.	• An operation might leave him without any mental function. • The artery may not rupture for a long time.	• He feels that all creatures (such as the robin) should have the chance to experience life.

2.

Character	Reaction	Reasons for the Reaction
Father	wants to operate	wants to do all he can to save his son
Mother	doesn't want to operate	fears operation will leave Jeff as a vegetable
Adele	doesn't know what to think	All of the options seem terrible to her.

Section 1: Follow-up Activities

Extra Help

1. You probably found that if you were writing a story from the beginning, all of the questions would apply to your situation. But because you are at this point writing the ending to a story that another writer began, many of the questions do not apply to you. The other writer has already made decisions based on those questions. For example, the other writer has already made decisions about the characters, their names, and some of their traits. But there are still many questions that apply to you and the last part of the story that you will write. The writer of "Is Living Enough?" decided to write a short story, but you might decide that you will turn the story into a novel. Your purpose for writing and your message may be quite different from that of the other writer. You will still need to do some prewriting to plan and organize your ideas. What other decisions do you still need to make?

Whether you are writing the last part of a story begun by another writer or writing your very own story from beginning to end, you may find it helpful to refer to the list of questions in this Extra Help. Use these questions as a checklist to help you get started with your planning and writing. Can you think of other questions to add to the checklist? Discuss your ideas with a partner or in a small group.

2. Clearly the new ending does not fit well with Part One, but why? Here are some possible reasons.
 - a. The decision itself: In Part One, the family had to decide what was best for Jeff. In the new ending this decision is ignored entirely. Suddenly, the family doesn't care about Jeff. To reduce the tension of Part One to a silly discussion of money trivializes the entire story. If the whole story is going to hinge on money, the money problem should have been introduced in Part One.
 - b. The character's motivation: In Part One, the characters seemed motivated entirely by their concern for Jeff and what was best for him. In the new ending, the characters seem selfish, concerned not with Jeff but with money and material things. There was no hint of this in Part One.
 - c. The style of writing: In Part One, the tone is very serious, which suits a story with such a terrible dilemma. In the new ending, the father speaks in a very casual, unconcerned way about "ol' Jeffie." It is as if the writer is trying to be funny, not serious. The two styles don't match at all.

Enrichment

1. This exercise may have the flavour of a choose-your-own adventure, but the emphasis should be on decision-making skills. If, for example, an audience member believes a scene presents an ineffective decision, he or she should be invited to present a more effective one. Discussion of the various decisions should provide some helpful insights into the ways in which people deal with problems.
2. Try to use some of the techniques of decision making when analysing the song. For example, what was the main character's motive for deciding as he or she did? What were the immediate and long-term consequences that had to be considered? What were you able to conclude about the character based on his or her decision?

3. Answers here will be personal. Here is one possibility:

Should I enroll in English 33 in September?

Pluses	Minuses	Interesting Facts
• I need it to get my diploma. • My best friend plans to enroll.	• I will have to quit full-time job. • I may not have as much time for sports.	• I could also enroll in English 20. • Some day I may want to go to university.

Section 2: Activity 1

- Responses will vary. Each person will have read many different stories as a child and will have different favourites among them. Which stories were your favourites?
- Responses will vary. Compare your responses to the ones that follow.

The first books that children learn to read seem to have the following qualities in common:

- The characters are very clearly good or bad.
 - The stories usually have happy endings.
 - The main characters are usually children or animals.
 - The characters have many of the same problems, fears, and needs that young children have.
 - The stories are about characters reaching a goal, being successful at something, or learning something.
 - The stories have colourful illustrations, few words, and large print.
 - The stories usually try to teach something.
- Responses will again vary depending on the stories that you have chosen. Authors of children's books write stories for many purposes. Here are some examples:
 - to show the importance of telling the truth
 - to show the importance of sharing
 - to show that people will like you better if you are polite
 - to help children learn math skills
 - to help children overcome their fear of the dark
 - to help street-proof children
 - to help children develop good habits
 - The content of each student's letter will differ. The following is an example of a letter recommending a children's book to an elementary school principal.

I am writing to suggest that you make the book *The Paper Bag Princess* by Robert Munsch required reading for all Grade 1 students. In most fairy tales, it is the man who, through his own courage and resourcefulness, rescues the young woman from danger and then marries her. Usually, the young woman has little to do except to look scared and helpless. But in *The Paper Bag Princess*, it is the young woman who acts bravely and cleverly to defeat the fire-breathing dragon and rescues the handsome young prince.

The princess is an excellent role model for young girls: she shows that girls are just as capable as boys. Just as importantly, the ending shows that young princesses do not need to wait for handsome young princes to marry them to give their lives meaning. They can do quite well by themselves.

Therefore, I strongly urge you to consider this book as required reading. It not only offers an important message, but it is so funny and entertaining that the boys will enjoy it as much as the girls.

Section 2: Activity 2

1. The editors have divided the anthology into three sections. Each section is united by a particular topic or theme. Each section has examples of a variety of forms – short story, play, poetry, essay, etc. They also seem to have chosen readings that reflect the multicultural makeup of Canada. What else did you find?
2. According to the editors, studying literature is important because
 - it develops your English skills and spurs your desire to read, write, listen, and speak
 - it is a source of pleasure and ideas
 - it gives a society its richness – its soul
3. The editors wanted the anthology to be interesting. They looked for readings with strong plots and/or strong ideas. They didn't expect every reader to like every reading – but they wanted every reading to make the reader think.

Section 2: Activity 3

1. The girl is a fairly ordinary young person; she seems to live in a middle class environment; she goes to school; she has to write tests.
2. The girl meets a snail that talks; the snail has the ability to grant wishes; the results of the wishes are shown (new clothes and earrings).
3. Her choices (new clothes, earrings) suggest she thinks only of her herself. She dismisses altruistic thoughts. When she does think of others, it is only to think of ways of getting revenge on them. In short, she is a very unlikable person.
4. Melinda Alice is not a sympathetic character. She likes to think of herself as being more clever than everyone else. Therefore, in the ending Melinda gets what the reader considers is her just reward.
5. Responses here will vary. "Pride goes before a fall" might be one. "Don't be selfish" is acceptable. What do you think?

Section 2: Activity 4

1.
 - a. Difficulty of vocabulary: The language here is very simple; all of the words would be familiar to a child.
 - b. Length of sentences: The sentences are mostly short and simple.
 - c. Tone of writing: The tone seems very self-assured, controlled, and matter-of-fact, as if the author is saying, "This is the way things are, and there is no doubt about them."
 - d. Mood created: The mood could be called relaxed and light-hearted if you respond to the first paragraph humorously. If you see something sinister in the description of "cruel and clever" Melinda Alice, then you might feel an air of foreboding.
2. The reader has no sympathy for Melinda Alice. She is so full of herself that the reader wants to see her tripped up.
3. "I wish I were dead" is usually an example of exaggeration. In this case, Melinda means, "Oh no, I'm going to flunk the test." And that's what the reader understands, too. Only after a moment's pause does the reader realize – with a sudden start – what she actually said.

Section 2: Activity 5

1, 2, and 3. Your responses here will depend on the story you choose. For example, you might write:

I chose this story because I'm on the diving team and I particularly like stories about people who take risks. In the story, the main character must choose between his desire to prove his courage and his desire to earn the admiration of a girl he likes. From reading this story, I learned that you don't have to go around risking your life in order to gain people's respect.

4. Purpose of the story:

- a.
 - to have fun with the old three-wishes scenario
 - to promote altruism over selfishness
- b.
 - depends on the story chosen

5. Type of story:

- a. genre: fable
 - has realistic and imaginative elements
 - has a moral
- b.
 - depends on the story chosen

6. Title:

- a.
 - reminds you of the three-wishes scenario
 - the word "those" suggests that the scenario always ends the same way – in this case badly
- b.
 - depends on the story chosen

Section 2: Follow-up Activities

Extra Help

1. a. The style here is breezy and informal, almost as if the author were chatting with a good friend. The words are simple and in places slangy; the sentences are simple and short. The paragraph tries to create an easy, warm mood.

b. This passage is very poetic, with long flowing phrases. It should be read aloud to convey fully the emotion in the words. The repetition of words (travel, fast, far) helps to link the ideas together. The mood conveyed is one of tranquillity, of wonder at the distances travelled.
2. a. The irony is in the fact that Mug's so-called "English" language is more difficult for the audience to understand than Nick's so-called "foreign" language.

b. People often find foreign customs strange and bewildering. In this play, Nick is supposed to be "foreign," yet his behaviour is much easier to understand and appreciate than Mug's. Perhaps the writer wants to put the reader in the place of someone who doesn't speak English.

Enrichment

1. If you decide to do a readers' theatre or dramatized version, you should write your fable as a play script instead of as a short story.

2. Some examples of phrases with literal meanings that are very different (often painfully so) from their intended meanings include:
- I'm flat broke.
 - He's all screwed up.
 - She's run down.
 - "What a day! I'm boiling."
 - "Stick to your work."

How many others can you think of?

Section 3: Activity 1

1. There are several reasons why the arrangement of lines might help you understand the information better. For example:
- You are forced to pause at the ends of lines; this makes you slow down and think about what you are reading.
 - The lines suggest how the sentences should be read; this makes them easier to read.
 - The short lines suggest that the words in these lines are more important.
 - Can you think of other reasons?
2. Clearly, you are meant to slow down and emphasize these words, both with your voice and in your mind. They are key words in understanding the passage.
3. a. In each case the *I*'s seem to form a mirror. They also may represent the speaker of the poem. Perhaps he or she is the mirror as well as the face.
- b. They appear to be arranged in the shape of an eye chart, suggesting perhaps that you must look at gestures closely to understand them.
- c. The words "neck and jaw muscles" are pushed (squeezed?) together. The word "tense" appears to be doing the pushing at either end, suggesting that the muscles are being squeezed by tension.
4. Answers will vary here. You may choose Version 1 because it is easier to understand on first reading; however, you might prefer Version 2 because it is more creative and tries to create a word-picture on the page.

Section 3: Activity 2

1. "Winter Chill" is typical for a ghost story in that it is set late at night in an isolated place. There is the immediate sense that the characters are miles from help in a place where anything could happen.
2. This might be a good story to tell to a group of children sitting around a fire on an overnight campout – a situation in which children traditionally love to hear scary stories. It is designed to make any young group of listeners away from home feel uneasy, for there is the feeling that whatever happens in the story could also happen to them.
3. a. sight: The figures of the children are "small" and "huddled." They seem vulnerable. The scene seems desolate. The trees are "barren" and the branches are like claws over the children.
- b. sound: The wind whips menacingly; the "claw-like" branches "scratch" like a wild animal at the sky. The fire hisses and snaps at them.
- c. smell: There is the smell of burning wood.
- d. touch: They feel the "bitter wind" (perhaps they also taste its bitterness?).

4. You could answer both yes and no for this. There is no sure answer, only theories. For example:
- Perhaps one morning an item of clothing (a favourite dress or a warm sweater) was seen on a person's grave. Perhaps the story was an attempt to explain the appearance.
 - Before the age of modern medicine, people in comas were sometimes assumed to be dead. Some were even buried while still alive. Perhaps this story arose out of such a case.
 - Perhaps such a thing actually happened to a person once, or seemed to happen.
 - What do you think?
5. Most likely, you would be suspicious and ask questions to find out some specific facts about the case. For example:
- Where and when did these events happen? Why did she get into the back seat and not the front?
 - Did anybody examine the car and the coat for the girl's fingerprints?
 - Is it possible that this was a scam? For example, was Joel's wallet still in his jacket when he found it?
 - It says Joel was very tired at the time. Is it possible he was hallucinating from lack of sleep?
 - Did Joel Harris tell his wife this story after she asked him why he was so late getting home from his business trip?

Section 3: Activity 3

1. Responses here will be entirely personal. For example, you may like the top one because it is colourful and shows artistry. Or you may like the bottom left one because it makes a serious point about communication. Or you may like the bottom right one because it is a statement of personal commitment.
2. a. You could say that the person is quite artistic and has a flair for bold, colourful statements.
- b. You could say that the person is philosophical and thinks deeply about the world and people's relationships.
- c. You could say the person is gossipy and likes to share news about friends and acquaintances. Can you add anything?

Example of Graffiti	Category
a. the one at the top of the page	Art work and ads: This one certainly appeals to the eyes more than the ears.
b. the one at the bottom left	This one has elements of all of the categories. "Talk to us" is a short expression that causes a reaction. The overall look certainly appeals to the eyes. It promotes an opinion about lack of communication. The comment "Talk to us" also suggests that the artist is expressing disappointment in a particular situation that involves communication.
c. the one at the bottom right	News/gossip: Someone appears to be sharing the latest news about a particular couple.

Follow-up Activities

Extra Help

1. Found poetry can be an effective way of conveying a message because
 - It forces you to slow down and concentrate on what you are reading.
 - It draws your attention to key words and phrases.
 - It conveys the message in a visual picture that can be easier to remember.
2. There are many reasons why the time and place that you chose to tell your story are all wrong. For example:
 - The setting (a crowded room, a bright summer afternoon) is anything but ominous.
 - At a wedding reception, people want to talk, laugh, and have a good time. They don't want to listen to long stories; they are certainly not in the mood to be scared.

Any others?

Enrichment

1. Instead of trying to retell the whole story, focus on one scene – say, the confrontation between the student and the principal. Try to bring out the contrast between the student's excitement and the principal's indifference. Remember to conclude the scene in some way.
2. The choice of three unrelated objects should test your imaginative powers and may lead to some interesting and possibly strange results. For example:

“The grapefruit knife twirled above the flame, suspended by a short black shoelace tied to its handle. She held the end of the string firmly between thumb and forefinger as the tip of the blade danced around the edge of the flame. The hardened red paste began to soften and ooze. From an old tube of red lipstick, she had said. I shook my head. In my line of work, you see a fair bit of dried blood – I knew the difference.”
3. Be prepared to classify the graffiti according to the info-box on page 230 in *Straight Ahead*. You also might want to offer your opinions about the worth of graffiti. Does it fulfil any worthwhile purpose in society? Should the punishments for defacing public property be made harsher? What else can be done to curtail the use of graffiti?

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